told what I had to do, when I realised that I had a real Shakespeare part—a possession that father had taught me to consider the pride of life !

But many weary hours were to pass before the first night. If a company has to rehearse four hours a day now, it is considered a great hardship, and players must lunch and dine like other folk. But this was not Kean's way! Rehearsals lasted all day, Sundays included, and when there was no play running at night, until four or five the next morning 1 I don't think any actor in those days dreamed of luncheon. (Tennyson, by the way, told me to say " luncheon "—not "lunch.") How my poor little legs used to ache! Sometimes I could hardly keep my eyes open when I was on the stage, and often when my scene was over, I used to creep into the greenroom and forget my troubles and my art (if you can talk of art in connection with a child of eight) in a delicious sleep.

At the dress-rehearsals I did not want to sleep. All the members of the comp,any,were allowed to sit and watch the scenes in which they were * not concerned, from the back of the dress-circle. This, by the way, is an excellent plan, and in theatres where it is fallowed the young actress has reason to be grateful. In .these days of greater pub-licity when the press -attend rehearsals, there may be strong reasons against the company being " in front," but the perfect loyalty of all concerned would dispose of these reasons. Now, for the first time, the

beginner is able to see the effect of the weeks of thought and labour which have been given to the production. She can watch from the front the fulfilment of what she has only seen as intention and promise during the other rehearsals.

But I am afraid that beginners now are not so keen as they used to be. The first wicked thing I did in a theatre sprang from excess of keenness. I borrowed a knife